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# CARNEGIE

## MAGAZINE

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VOLUME II    PITTSBURGH, PA., MARCH 1929    NUMBER 10

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MR. DUNLAP  
BY GEORGE ROMNEY  
THE DALZELL BEQUEST  
(See Page 291)

## THE CARNEGIE MAGAZINE

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VOLUME II NUMBER 10  
MARCH 1929

Blow, March, with mighty winds away  
The outworn things of yesterday;  
Sweep through the soul, as through the earth;  
And bear afar the signs of dearth,  
Dead leaves, dead dreams, and blighted hours;  
Clear hearts and fields for coming flowers!

—EDITH HOPE KINNEY

—P—

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—CHARLES HEINROTH, Organist

—P—

The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

The CARNEGIE MAGAZINE freely grants permission to newspapers and magazines to reprint without limit the articles that appear in its pages.

## THE BEST PROSE PIECE

DEAR CARNEGIE:

What would you say is the best piece of prose in the English language—not necessarily a book, but perhaps an essay?

—MARION RUDD

It is always difficult to answer a question like this without appearing to be pedantic. But for range of language and power of description we would choose De Quincey's pseudohistorical essay, "The Flight of a Tartar Tribe."

## OUR PLUMBING CLASS PATRON

DEAR CARNEGIE:

Your editorial in the February number of the CARNEGIE MAGAZINE on "Peace or War" is splendid and, I am sure, represents the opinion of the great mass of the American people. If we could only send to the firing line those gentlemen who still insist that war may be necessary, as soon as they declare it, there would be no more wars.

You have also given the Standard Sanitary and myself some good words which we appreciate.

—THEODORE AHRENS

## WE HOPE SO TOO

ANN ARBOR, MICHIGAN

DEAR CARNEGIE:

I have just finished reading the CARNEGIE MAGAZINE which came today. As usual I enjoyed it immensely. I have always particularly liked your idea of the Garden of Gold.

Am still in bed, but hoping for better things.

—JOHN H. LEETE

The CARNEGIE MAGAZINE is much pleased to note that the Boston Transcript has reprinted from our pages, with due credit, the address delivered by Owen D. Young and published in the January number.

American regiments are regiments of workers. Emblazoned on their banners are not the names of cities sacked or of thousands slaughtered, but the names of inventors, civilizing influences, labor-saving machines. "By this sign shall ye conquer" was also the divine prediction for them; but the symbol was the plough, not the cross-shaped hilt of a sword.

—ANDREW CARNEGIE

## BON JOUR, MR. ROOT!

Elihu Root has been chosen by President Coolidge to represent the United States in a conference at Geneva which aims to clear away all obstacles to the entrance of this country into full membership of the World Court. Mr. Root probably possesses the greatest intellect which the public life of America has produced in this generation, and he goes to his task of organizing the peace of the world equipped with a statesmanship which is the joy and pride of his country.

## THE BEQUEST OF MRS. J. WILLIS DALZELL'S COLLECTION

THROUGH the generous and public-spirited bequest of Mary Beer Dalzell, who died on February 13, 1929, the Carnegie Institute has received a notable addition to the J. Willis Dalzell Memorial. The accession consists of twenty-eight paintings, and is fraught with real significance, even beyond its artistic value and its definite addition to the galleries' treasures, in the fact that it stands as the most imposing gift of paintings in point of size from a single donor yet intrusted to the Institute.

This generosity brings to a culmination a fine appreciation on the part of Mrs. Dalzell for the Carnegie Institute. In 1925 she made an initial gift of five paintings from her private collection. These were given as a memorial to her husband, J. Willis Dalzell, a prominent citizen, industrialist, and lifelong resident of Pittsburgh, who died on February 23, 1898. In June of the following year Mrs. Dalzell added five paintings to the original group, and on her death it was found that by her will she had chosen the Carnegie Institute to be the final home of the remainder of her collection.

The entire group, now numbering

thirty-eight, has now been installed in the galleries of the Department of Fine Arts, where it will stand as a memorial to both Mr. and Mrs. Dalzell, and as an evidence of Mrs. Dalzell's loyalty to Pittsburgh as well as of her confidence in the Institute's mission of public service.

Most of the paintings given during Mrs. Dalzell's lifetime belong to the English school of portraiture of the latter part of the eighteenth century. The more recent group, although including many English portraits of the same period and the early part of the nineteenth century, is diversified both in nationalities and periods.

Included in it are three Italian paintings of the fifteenth and sixteenth centuries—

—"Scipio Afri-

canus, Triumphal Return to Rome," a panel by Giovanni Diddo; "Virgin and Child" by Andrea Previtali; and "Madonna, Child and the Saints" by Francesco Primaticcio.

Spanish painting of the seventeenth century is represented by one example, Murillo's "Piping Peasant Boy." The Dutch school is illustrated by five paintings—"Portrait of the Earl of Portland" by Sir Anthony Van Dyck, "Landscape" by Hobbema, two typical



PORTRAIT OF J. WILLIS DALZELL



MRS. PEMBERTON, NÉE MARY WALE  
By GEORGE ROMNEY



PORTRAIT OF A GENTLEMAN  
By THOMAS GAINSBOROUGH

poultry subjects by d'Hondecoeter, and "Portrait of a Child" by Cornelis de Vos. The German school in the genre spirit of the late nineteenth century is represented by three works—"Girl Writing Letter," "Gossips," and "Little Sister"—all by Meyer von Bremen. Three French painters of widely separated dates are in the collection—J. B. Greuze's "La Coquette," Charles Jacque's "Attending the Flock," and "Street Scene," by Defaux, a modern. A contemporary American painter, Charles Gruppe, is represented by "A Woman with Fagots." Included in the bequest are two portraits of J. Willis Dalzell

by contemporary American painters. These are all interesting in themselves in so far as they are exponents of the various schools and art eras in which they have found classification, but the

main emphasis of the collection must rest on the English masters, of which there are six in the latest addition. These, augmenting the two previous groups, make nineteen portraits of this rich period, and form an exhibition of real proportions such as will permit the student and art lover of this famous time in British art to gain a thoroughly satisfying view, as interpreted by twelve of its best artists.

Although this epoch in Great



FREDERICK RICKETTS  
By WILLIAM OWEN

Britain was distinguished by two fields of artistic endeavor—portraits and landscapes—Mrs. Dalzell's taste led her to choose only portraits. And it was a happy preference, for the portraiture of the three reigns preceding Victoria's has yet to be excelled in distinction and beauty of line and form, along with a profound knowledge of the subtle quality of color. This new contribution



ADMIRAL ORDE  
By GEORGE ROMNEY

as artistic and historic subjects.

George Romney is present in the original collection in the "Portrait of John Mills," and now four more by him join the group—"Portrait of Mrs. Bruce," "Portrait of Mrs. Pemberton, née Mary Wale," "Portrait of Admiral Orde," and "Portrait of Mr. Dunlap" (illuminating the front cover). Francis Cotes has been seen in this same collection before in his "Portrait of

to the memorial collection brings nine more studies of British character—cultured folk of "pedigreed privilege and position," who are interesting both

Mrs. Coleby," and now his "Portrait of Deborah Winchester" will keep it company. Four others will further round out the collection, when Thomas



J. DUPRÉ PERCHER  
By THOMAS PHILLIPS



DEBORAH WINCHESTER  
By FRANCIS COTES

Gainsborough's "Portrait of a Gentleman," Sir William Beechey's "Portrait of Miss Elizabeth Buckler," William Owen's "Portrait of Frederick Ricketts," and Thomas Phillips' "Portrait of J. Dupré Percher" are hung with the rest.

This bequest covers the most important gift of paintings that has ever been made to the Institute, and is interesting and valuable not only for its intrinsic merit but also because of the power of its suggestion to other Pittsburghers to make a similar disposition of their art treasures in the course of time. With the thought before us that perhaps five hundred thousand visitors range through the halls of the Carnegie Institute each year, it will be seen what a great source of pleasure and study such

gifts become for our citizens in the mass, and how they will carry the names of each patron into immemorial time. Mr. Carnegie said long ago:

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

Mrs. Dalzell, Henry Buhl Jr., and a few other benevolent friends have already caught the vision which Mr. Carnegie set before them. Others will be sure to follow the example when the time for disposing of beautiful objects is under consideration.

The Trustees of the Carnegie Institute have accepted this gift with sincere gratitude and a high appreciation of the thoughtfulness and kindness which have marked this act.

## THE UNIVERSITY IN INDUSTRY

BY DR. THOMAS S. BAKER

*President of the Carnegie Institute of Technology*



SOME one has quoted James Russell Lowell as saying that a university is a place where nothing practical is taught, but that was more than a generation ago and in that period a complete revolution has taken place.

An important and far-reaching question presents itself in this connection, namely: What are to be the future relations between the universities and industry? A generation ago the activity of the scientist was restricted largely to his own laboratory. He had a conception of research which made him feel that science would suffer, might even be profaned, if he directed his

talents and knowledge towards the solution of practical everyday problems. He conceived it to be his duty to add his contribution to the sum total of human knowledge. What he achieved was the common property of humanity. He concerned himself very little with the possibility of turning it to practical ends. In the period of, say, fifty years, and especially since 1914, there has been a complete revolution in the attitude of the scientist toward industry, so that today there is hardly an eminent physicist or chemist who does not have some sort of association with an industrial concern. The dread of a loss of dignity in turning his talents to practical ends has disappeared. The reverence for abstract science may be none the less genuine, and his zeal for scientific advancement none the less real, but he has discovered that industry, or at least some industries, find a use for scientific



abstractions, and that their most valuable helper may be the most advanced theorist. On the other hand, we observe that industry has usurped some of the functions that were formerly fulfilled only by the universities. A half century ago there were no industrial plants in this country that maintained laboratories that did anything more than the most rudimentary testing. Today there are several dozen industrial concerns which employ experts whom the universities would be proud to secure as members of their faculties. To those of us who recall the detachment of the universities and the indifference of business to science, the transformation is almost unbelievable. The universities have become, in a measure, centers of industrial progress, while some of the great manufacturing concerns have become centers for the pursuit of abstract science.

What of the future? Will industry become more theoretical and the universities more practical? One hesitates to hazard an answer. It is the duty of the university to occupy itself with the pursuit of knowledge for its own sake, to study those questions which may have little bearing on the problems of the present, but which must be settled if science is to advance. On the other hand, we cannot expect industry to be altruistic. It has discovered or at least is in the process of discovering, that science "pays." But in the long run it will only support research so long as its results can be measured in dollars and cents. The universities have no such limitation. They should secure results, but their rewards must come through the knowledge that hidden secrets of nature have been disclosed, and they will achieve most for humanity and possibly even for industry itself, the higher they set their ideal of achievement. We shall find that as time goes on more industries will establish their own laboratories. The accomplishments of such research enterprises, notably in the electrical and the chemical fields, have been so magnificent

that they will prove an incentive to other manufacturers. I can, however, foresee a time, not distant, when a vastly increased amount of industrial research will be carried on at the universities than is the case today. There are many reasons for this prophecy: the friendlier attitude to practical questions; the difficulty that is experienced by all business concerns except those that are carried on on a great scale, in maintaining extensive laboratories with a highly trained personnel; the lack of experience of most business men in dealing with scientific questions. Furthermore, there are fundamental matters to be studied whose solution would be of great profit to all persons engaged in certain industries. These and other considerations lead one to believe that industry will turn more and more to the universities for help.

The strengthening of the ties between the Pittsburgh industries and the Carnegie Institute of Technology will, I am sure, in time cause the business man of our neighborhood to come to us more and more frequently for assistance with problems of training their personnel, problems of economic and scientific research. Up to the present we have asked very little aid of our neighbors. It has been our policy to give all that our resources permitted; to train our undergraduates in such a way that they will be regarded as assets in any community where they may be employed, to enlarge the opportunities in our night school so that the students may become more effective workers and more useful citizens, to encourage research in our laboratories and shops, to bring to our institution distinguished lecturers in order to stimulate scientific inquiry and to quicken the intellectual life of the city, to promote an understanding and appreciation of the fine arts by our courses in painting, music, architecture, and the drama. The seriousness of our efforts must be having its effect upon the community in which we are working. We should like to believe that the Carnegie Institute of Technology is a great

civic asset which will be recognized by our community and in which our citizens will take great pride. In working for the good of our students, we are working for the good of our city and in a larger sense of our Nation. In time we hope that our efforts to give will create a reciprocal desire to give in return. Our work could be expanded and could be made more effective if our endowment were larger. It would be highly unfortunate if our program could not be extended before 1946, when it is

expected we shall receive \$8,000,000 from the Carnegie Corporation of New York. We have received a number of additions to our endowment during the past year and we are very grateful; but the funds that have come to us cannot be employed until the fund of \$4,000,000 which we are expected to secure is complete. It is greatly to be hoped that in the near future our resources may be enlarged in such a way that we can begin to use some of the income from what has already accumulated.

## "THE PLAY'S THE THING"

*A Review of Euripides' "The Trojan Women"*

*Given at the Tech Little Theater*

By E. MARTIN BROWNE, *Assistant Professor of Drama*



It is a curiosity of dramatic history that never again has tragedy been so completely tragic as it was among the Greeks. The tragedy of Rome was dry and unreal; that of the Renaissance was either a pale imi-

tation of the antique or was colored by the Gothic tendency to mix grandeur with grotesquery, so that even in "Hamlet" one laughs amid one's tears. The new tragedy, born with Ibsen, is intimate rather than universal. It evokes pity, and often a sense of shame, but not that other emotion stipulated by Aristotle as tragedy's content—terror. Watching a modern tragedy, we do not sense "a divinity that shapes our ends" by inexorable laws, and consequently we miss also the grandeur of humankind in relation to those laws.

Hence to a modern audience a Greek tragedy can have an effect of exaltation not given by any other play. But this can only be reached through an acutely painful experience. It was the deliberate intention of the dramatists not to soften the horror of the disasters which befell their characters, as only through suffering with them to the utmost could the audience enter into the greatness by which they rise above their sorrows.

One form of relief from horror is, however, always offered, to which modern productions usually fail to give full value. This is the soothing and healing power of pure poetic beauty. The play, after all, is written in verse and embellished with all the adornments of speech that the poet has at command. Chief of these is the chorus. This body of interested spectators, whose reactions to the story form a spiritual commentary upon it, are also required between the tragic scenes to perform a lyrical ode. Originally this was sung and danced; most often in modern productions it has been spoken





SCENE FROM "THE TROJAN WOMEN"—STUDENT PLAYERS

in static poses. At Carnegie Tech an attempt was made to restore the original form of presentation. Miss Mary B. Macnair, of the faculty of the Department of Music, supplied music of great beauty based upon Greek themes, and choreography of the picturesque order of Greek dances, which are rhythmic mimings of emotion. The attempt to teach these to students in their first year of dancing technique, and to coordinate a large body of volunteer musicians with the dancers, proved an exceedingly difficult one; but even the measure of success it attained gave to the audiences a sense of color and beauty quite unattainable without the dancers and relieved the strain of the tragic story to a remarkable extent.

All the participants in a Greek tragedy gain immeasurably in their art by the very nature of the task. They have to reconstruct an age of broad, untrammled speech and movement, when grace was demanded of everyone.

They are given a script which combines psychological subtlety with world-embracing dramatic conflict. They are governed by a formal scheme to which every movement, every syllable must be subordinated, yet given infinite opportunity for free expression of beauty. None of them will altogether succeed, but if they give a performance of many moving moments, they may be content.

This is a play for women. Helen, the child dazzled by oriental splendor, Queen of Beauty by her very nature; Andromache, the simple, noble wife and mother; Cassandra, the spiritual, the inspired seer who understands the truth under appearances; Hecuba, the incarnate sorrow of womankind—what parts! The bitter yet tender pathos with which each of them is treated throws up in high relief, as Euripides intended, the monstrosity of war. Here, says he, is the way it treats the best of humanity. Why give the worst such horrifying power?

## MORE ABOUT EVOLUTION

THE publication in the CARNEGIE MAGAZINE on the note on Dr. Austin H. Clark's elaborate paper on evolution has brought forth this pleasant acknowledgment from Dr. Clark, showing that the great thinkers still hold that evolution has never passed out of the stage of theory.

"I much appreciate your kindness and courtesy in publishing in the CARNEGIE MAGAZINE such a carefully considered and well-worded discussion of my views on evolution.

"In this country evolution has departed widely from the cautious exposition proposed by the great scholars of the late Victorian period, and has become narrowed into a dogma—into just the form it had in the latter part of the eighteenth century.

"The dogmatic type of evolution of today is identical with the evolution enunciated by Smellie in 1790, and it produces just the same very natural reactions.

"The average so-called evolutionist of today admits as facts many more or less dubious assumptions. We must get back again to an appraisal of the entire situation based on the facts alone. And when it comes to facts in the study of zoology, preserved specimens tell only half the story. The 'natural history' of animals is as important as their structure.

"I may illustrate my meaning in the last paragraph by the discussion of a single point, the biological relationships of man.

"Structurally and anatomically, man is very close to the anthropoid apes. This is beyond dispute. But it is also beyond dispute that there is a sharp, clean-cut, and very marked difference between man and any of the anthropoids.

"Every bone in the body of a man is at once distinguishable from the corresponding bone in any of the apes.

Here we have close affinity, together with a clean-cut difference. This is as far as museum and laboratory material can take us. Now let us look further.

"Man differs very widely from the apes in the possession of articulate speech, enabling him to accumulate knowledge in successive generations. He also differs in his use of fire, in his use of tools, and, so far as history enables us to judge, also in his use of clothing and of ornaments.

"The most important difference, however, is correlated with the fact that in man the ministrations of both parents are necessary in the raising of a family. A woman cannot raise a family unaided. Interdependent with this, we find in man a socially effective sentiment of love which creates and makes a unit of the family.

"Human society is an outgrowth from the family. All monkeys, on the contrary, live together in promiscuous troops or hordes. Each female monkey is capable of raising her own young unaided. Family attachments are not necessary, and do not, so far as we know, occur.

"I am, of course, an evolutionist; but I refuse to close my eyes to facts like these."

### PREACHERS IN POLITICS

All our Preachers are doing our principal Legislation for us now. We pick up a paper, and it says, "We can't get this bill through, because Bishop So and So is against it," and "We have to pass this as the Federated Parsons of Ossawatimic are behind it." A Preacher just can't save anybody nowadays. He is too busy saving the Nation. He can't monkey with Individual salvation. Every crossroad Minister is trying to be a Colonel House. In the old days those fellows read their Bibles. Now they read the Congressional Record.

—WILL ROGERS

All true education above rudimentary, mechanical training is in the main self-education with assistance, under guidance and stimulation.

—A. LAWRENCE LOWELL

## THE SIXTEENTH ANNUAL PHOTOGRAPHIC ART EXHIBITION



A BRIDGE IN MONTENEGRO

PHOTOGRAPH BY ALEX. KEIGHLEY, HON. F.R.P.S.

PHOTOGRAPHY, in the strictest sense, is the process of reproducing a faithful and mechanically accurate image. But in the years that have passed since 1802, when the process was first invented by Wedgwood and Davy, and later improved upon by many others—among the most notable, Daguerre—it has become much more than a means of realistic record; and ingenuity and skill have combined to make an idealized photography worthy to be classified as an artistic expression. Sixteen years ago a small group of photographers, recruited not only from the professional ranks but from the great file of amateur snapshot enthusiasts, who saw in the process its pictorial possibilities, banded together to form the Pittsburgh Salon of Photographic Art, under the auspices of the Photographic

Section of the Academy of Science and Art. It was then agreed that an annual exhibition should be sponsored by them, and that only that class of photographic endeavor should be entered which was distinguished by personal artistic feeling and execution. This aim has been unswervingly held throughout the years that the Salon has been in existence.

A short review of the history of the Salon will serve to give background to its current exhibition which opens at the Carnegie In-

stitute on March 23.

The first two exhibitions were assembled by invitation only, but this method was abandoned for that of selection by jury, composed of nationally known pictorialists. Although



BANKED FIRES

PHOTOGRAPH BY L. P. TABOR



SPRING IN THE "ENGLISCHE GARTEN"  
PHOTOGRAPH BY FRANK R. FRAIPRIE, F. R. P. S.

the Salon was originally conceived to be only national in scope, its fame soon spread beyond the confines of this country and entrants from foreign lands began to seek recognition at Pittsburgh. This resulted in the show's being made international about ten years ago—with the specification that only those prints which had not been exhibited in the United States before the preceding Pittsburgh Salon be considered. This restriction has also been placed on American contributors, so that the visitor to the galleries sees only pictures which have been placed on view for the first time in Pittsburgh, and in many cases, anywhere. This stipulation is unique in that no other photographic exhibition has such a rule.

Most of the principal countries of the world are now sending prints for the competition at Pittsburgh, with each year bringing more foreign interest and contributions. The reputation of the Salon has penetrated into China, Japan, Java, Australia, and South America, as well as England, Belgium, Austria,

Italy, Norway, Germany, France, Spain, Poland, and Czechoslovakia.

Some three hundred prints will be displayed in this sixteenth exhibition, and the rigidity with which the jury judges these pictures may be understood when it is known that this number has been selected from more than fifteen hundred submitted. The present jury was composed of three national authorities on photography—C. J. Crary, of Warren, Pa.; Francis Orville Libby, F.R.P.S., of Portland, Me.; and William M. Rittase, of Philadelphia, Pa.

The standard of admission is considered to be higher than that of any other photographic exhibition in America, and is said to bear comparison with the London Photographic Salon—reputed to be the largest of its kind in the world.

The detail work attendant upon such a display—the assembling, judging, exhibiting, and returning the prints—falls upon the members of the Salon,



AFTER THE THUNDERSTORM  
PHOTOGRAPH BY J. EM. BORRENBERGEN

to whom goes the credit for bringing to Pittsburgh each year a show of increasing excellence.

Visitors from New York, Buffalo, Baltimore, Philadelphia, Cincinnati, Chicago, Denver, and Cleveland have come in previous years expressly to view this noteworthy collection.

The officers of the Pittsburgh Salon are Charles K. Archer, president; David R. Craig, vice president; Byron H. Chatto, secretary and treasurer; and George H. Morse, print director. The present exhibition will be open to the public until April 23.

## TRADING MUSEUM TREASURES

THOUGH the Carnegie Museum is not in a position to organize extensive and costly explorations of remote lands, it is fortunate in obtaining interesting material from distant corners of the world through exchange with many individual collectors and scientific institutions. Thus, last year, through the good will of our correspondents, the ornithological section acquired some valuable series, including two extinct birds, from the Hawaiian Islands. Two more bird species, now vanished from the face of the earth, have been procured through the courtesy of the National Museum in Washington. Still other forms from British Columbia have been added to the group. Valuable birds new to our collection were secured in exchange through the kindness of the American Museum in New York, which is conducting an extensive exploration of the South Sea Islands under the generous sponsorship of Harry Payne Whitney. Through these same channels have come some very desirable forms from the Antipodes and Marquesas Islands, and it is expected that a still larger lot will be obtained from this expedition by exchanging duplicates from our own rich material on birds from French Guiana. The Museum's ornithological section justly

ranks high among the museums of this country, and in some respects is unsurpassed, while the additional material recently obtained by means of the friendly cooperation of other museums and collectors will further increase our scientific treasures.

Nor has the botanical section been neglected in the exchanges which have been effected, as seen by the number of new plants from Mexico, Venezuela, West Africa, New Zealand, the Philippine Islands, and various parts of Canada and Europe which have lately been introduced into our herbariums. The insect collections are also growing through exchanges that represent various lands, including distant points of Central Asia and Central Africa.

Needless to say, it would be more advantageous if our own field collectors were able to obtain representative series of animals and plants through their own investigation of certain regions. The Museum, however, is forced to pursue at the moment the more modest course of gaining scientific acquisitions necessary to bridge several gaps in its collections and to supplement its documentation by the exchange method. In the meantime, such scientific enterprises should be most earnestly recommended to the attention of our generous friends and patrons.

A time will come when statues will no longer be erected to generals who have won fame by victories over life, but only to great physicians, inventors, and others who have heightened mankind's feeling for life.

—EMIL LUDWIG

## HOW TO SAVE SOULS

Breadwinning and soulsaving are not two independent operations—most assuredly not when the soul of a civilization is in question. They form a single and continuous operation, called material if we look at it from one end, spiritual if we look at it from the other. A civilization saves its soul by the way it wins its daily bread. And I have no hesitation in saying that the chief reason why the various soulsaving enterprises now in being are yielding such meagre results lies in the general overlooking of this elementary and everlasting truth.

—LAWRENCE PEARSALL JACKS



THE B. F. JONES MEMORIAL LIBRARY



## THE B. F. JONES MEMORIAL LIBRARY



MRS. ELISABETH M. HORNE

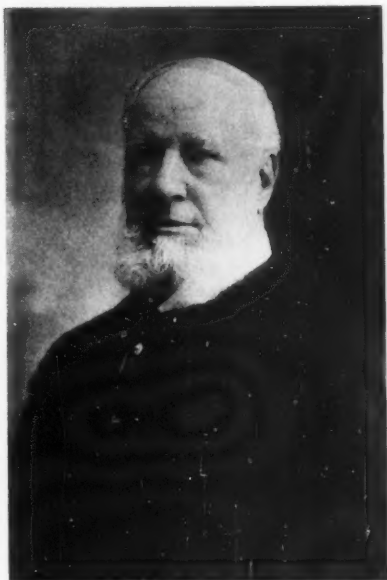
A public library in memory of Benjamin Franklin Jones, one of Pittsburgh's great steelmasters, was dedicated with impressive ceremonies on February 1 in the thriving little town of Aliquippa on the Ohio River.

Mr. Jones founded the Jones and Laughlin Steel Corporation in Pittsburgh in 1850, and it was he who first gave to Jones and Laughlin steel its high reputation. Although Mr. Jones never had any personal identity with the people of Aliquippa, where the largest of the great Jones and Laughlin works is located, they have always held his personality in high esteem because they knew him as a great builder; and this library will serve to perpetuate this traditional feeling. The library is a token of family affection—the loving tribute of a daughter, Elisabeth M. Horne, for her father.

Aliquippa, with its population of some 20,000—the greater part of it foreign-born—was keenly in need of a library, one of the most powerful forces working for Americanization.

The building, designed by Brandon Smith, R.A. and Harold O. Reif, Associate, carries the beauty and simplicity of the Italian Renaissance, with the interior suggesting, here and there, a modern treatment. A bronze statue of Mr. Jones, executed by the American sculptor, Robert Aitken, N.A., sits in the entrance foyer. Every library requirement has been considered: individual reading rooms for children and adults; a story hour room, with its leaded glass windows portraying Mother Goose and her family; a reference room; book stacks, work and rest rooms, an exhibition room, and a librarian's office. The shelves are built to accommodate 40,000 volumes.

The newly appointed librarian is Miss Susan Himmelwright, a graduate of the Carnegie Library School of the class of 1927.



B. F. JONES

## THE LE SIDANER EXHIBITION

VISITORS to the Carnegie Institute will welcome the news that there will be an exhibition of paintings by Henri Eugène Le Sidaner in the Department of Fine Arts beginning April 2. M. Le Sidaner has been a favorite painter in Pittsburgh for many years.

He has won many awards in the Carnegie Institute International Exhibition of Paintings. In 1901, at the Sixth International, he was given an Honorable Mention. In 1908, at the Twelfth International his painting, "The Grand Canal—Moonlight," was awarded Second Prize and was purchased for the permanent collection. In 1921, at the Twentieth International, a special gallery was set aside for the showing of twenty-five of his paintings. At the Twenty-fourth International his painting, "Window on the Bay of Villefranche," was awarded First Prize.

Henri Eugène Le Sidaner, the son of Breton fisherfolk from St. Malo, was born at Port Louis on the Ile Maurice. He spent the first ten years of his life in his native home. Later he was sent to the École des Beaux Arts, where he studied under Cabanel. He evaded the strict teaching of this professor, however, as soon as he saw the paintings of Manet, who, along with the little group of French Impressionists, opened for him a new perspective. He immediately used their technique to develop a style entirely his own.

In 1881 Le Sidaner visited Étapes, where he established himself and made the acquaintance of other artists. There he remained for some years, painting among the scenes that appear in many of his pictures. The Impressionist style of painting is suggestion of line and color. M. Le Sidaner goes deeper than this and expresses the life of inanimate objects. To him even the most commonplace subject is invested with poetic imaginativeness.

A man's nature is unconsciously reflected in his paintings. M. Le Sidaner

is a gentle, thoughtful man, who avoids crowds and the distracting clamor of cities. He now lives in Versailles with his wife and children. There he paints his symphonies of nature, with a knowledge of harmonies that belong as much to painting as they do to music. He works in solitude, free from cliques and protected from the influences of artistic centers, only appearing year by year at the Paris Salons with a mass of new work.

The exhibition at the Institute will end May 4.

## THE WAR DEBTS

THE American Association Favoring Reconsideration of the War Debts quotes these striking sentiments uttered by three great soldiers:

Almost all of the senior officers of the Army feel that we have a narrow viewpoint of the foreign debt. We entered the War in partnership with Britain and France against a common enemy, and we were expected to play a man's rôle. We weren't ready. Fourteen months elapsed before we took over a section of the line, and in the meantime our third of that line was held by British and French. They did the dying.

—GENERAL JOHN F. O'RYAN

You have permitted a settlement to be offered to France that will bring to your grandchildren the accumulated ill will of sixty-two years.

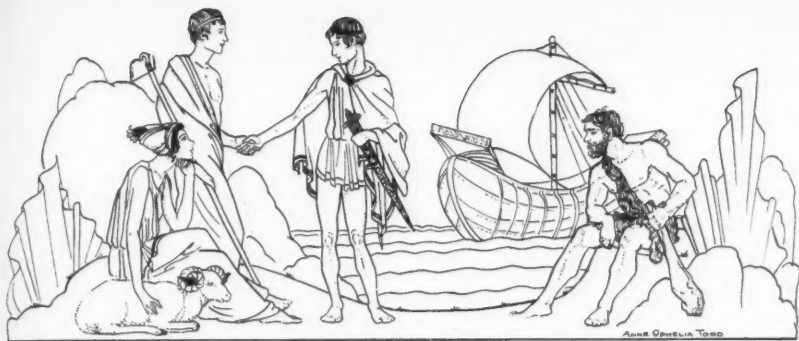
—GENERAL JAMES G. HARBORD

If it had not been that the Allies were able to hold the lines for fifteen months after we had entered the war, hold them with the support of loans we made, the War might well have been lost.

—GENERAL JOHN J. PERSHING

What we want today is independence of thought with fellowship of spirit. What we have got is herd mentality with pugnacity of spirit.

—THE ARCHBISHOP OF YORK



## THE GARDEN OF GOLD

**C**OLCHIS, the ram with the golden fleece—so called because Jason captured him at that place—Colchis gave a loud bleat of joyful recognition, and trotted forward to meet a man who was coming down the floral path of the Garden of Gold.

"Upon my soul," said Hercules, "it's Theseus!"

"Another Argonaut, and a great one!" shouted Penelope.

"One of the best men in the crew!" cried Jason.

Theseus received a happy welcome and was shown about the Garden by his delighted friends. And of course it wasn't long before Penelope demanded a story.

"Procrustes!" she shouted. "Won't you tell us, Theseus, about the bed of Procrustes? Did you ever sleep in it?"

"No, but I saw it once," said Theseus. "You see, Procrustes kept an inn along the king's highway in Greece—he was a funny hotel-keeper!—and he seemed to be—what do you call these people who love to inflict pain for the joy of giving pain?"

No one could answer except Penelope, who said, "A sadist? Is that what you mean?"

"That's it—he was a sadist—a world-beater at the game. You see, every person that registered at his place was put into the large guest room, and no sooner was the weary traveler in bed

than Procrustes would come in, and after fastening him to his couch would cut off his legs if he was too long, and stretch him out by a machine rack if he was too short."

"The horrid man!" said Penelope. "I'm glad we have no hotel-keepers like that in Pittsburgh."

"Some of them get you in other ways," suggested Jason, slyly.

"Well, one day I walked into his inn and was shown upstairs to this room. I knew his little game, so I sat down and waited, and in a few minutes Procrustes came snooping in. With a sword in his hand and an ugly leer on his face, he asked me to go to bed. At that point I seized him and put him into the bed, and as he was much too long, I cut off his head."

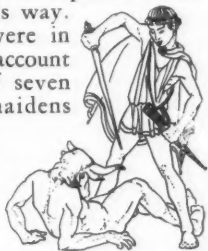
"Good for you, Theseus," said Penelope. "But you had a greater fight than that. Tell us about the Minotaur—please do."

"That's a good one," said Jason.

"Oh, I don't know," replied Theseus.

"Well, it was this way.

The Athenians were in deep affliction on account of the tribute of seven youths and seven maidens which they were forced to pay every year to Minos, king of Crete, who gave them to be de-



voured by the Minotaur, a monster with a human body and a bull's head. This beast haunted a labyrinth so artfully contrived that whoever wandered into it could never find his way out, even if he should escape the Minotaur, who fed upon all straying travelers."

"What a terrifying situation!" said Penelope.

"I'll tell you the rest of that," said Hercules, who had observed that Theseus had paused because of modesty. "Theseus joined himself to the next shipment of young people, although his father didn't want him to go. When they arrived in Crete, the youths and maidens were exhibited before King Minos, and Ariadne, the daughter of the king, became deeply enamored of Theseus, who fell head over heels in love with her. Ariadne secretly gave him a sword, and furnished him with a clew of thread by which he might find his way out of the labyrinth. He went in, and when the Minotaur charged, Theseus slew him, then made his way out by the thread to a place called Niger, and married Ariadne."

"Wonderful!" cried Penelope. "And where is Ariadne?"

Theseus grew grave, and a tear was in his eye.

"There was a tiger came to town one day from his native lair," said Theseus. "Ariadne insisted upon riding him into the country. I protested, but she laughingly mounted him. The story of her unhappy end is preserved in a pathetic poem of that day."

And Theseus, his voice broken by emotion, recited these melancholy lines:

There was a young lady from Niger,  
Who went for a ride on a tiger,  
They returned from the ride  
With the lady inside,  
And a smile on the face of the tiger.

Theseus shook with anguish as he finished the touching verse, and his friends looked toward each other with mournful sympathy.

After a moment, Theseus was able to proceed: "I buried Ariadne in a marble sarcophagus, and had her name cut

upon the stone, with those lines as an epitaph."

"The most pitiable tale that I have ever heard," said Penelope. Then, after a pause, she continued:

"But tell me, Theseus—I dislike to renew your sorrow, but if the tiger ate her, how could you bury her?"

Jason gave Penelope one of his crushing looks, but Theseus replied:

"Why, you know the poem says,

They returned from the ride  
With the lady inside—

So I slew the tiger and buried him in Ariadne's tomb!"

Here Penelope beckoned to a very attractive girl who seemed to be sketching them from a mound of marigolds.

"Won't you show me your picture?" demanded Penelope.

And when the sketch was shown to her, she exhibited it to her three mythological friends with the exclamation, "Isn't it cunning!"

She learned that the artist was Anne Ophelia Todd, from Boulder, Colorado, a junior student in the Fine Arts classes at Carnegie Tech, and Hercules immediately proposed that it should be sent to the CARNEGIE MAGAZINE.

"But here come the planters," cried Jason, always alive to the growth of his Garden.

"Planters of what?" asked Theseus.

"Planters of gold," replied Jason. And sure enough Judge James R. Macfarlane joined the group and gave \$60 into the Gardener's great fist.



JAMES R. MACFARLANE

"Now," said the Judge, when he had shaken hands with Jason, Penelope, Hercules, Theseus, and Miss Todd, "you will remember Mrs. Macfarlane started the custom a few months ago of giving books to the Library, as me-

memorials to friends who have passed away, instead of sending flowers, and Mr. Munn, Director of the Library, has prepared an appropriate bookplate for that use. Well, our great and good friend, Judge Jacob J. Miller has recently been called home, and his former associates on the bench are starting a memorial fund with this sum for good books that will carry his name on.

"Isn't that nice!" said Penelope.

Then, while Hercules and Theseus took Judge Macfarlane to show him about the Argo and tell him other tales of their adventures, Bayard H. Christy entered the Garden and gave the Gardener \$50 for the Museum to use in preparing a catalogue of books on ornithology.

"That means birds, Jason," whispered Penelope.

"Oh, yes," whispered back Jason. And then aloud, "Thank you ever so much, Mr. Christy. And won't you go on the Argo and have a cup of golden tea with Judge Macfarlane and my old shipmates?" And Mr. Christy went.



CATHERINE L. KERR

Next came a large group of former Tech girl students who now compose the Carnegie Women's Clan of Cleveland—so many of them that Penelope sent Miss Todd into the Argo to recall the group from there to assist in the little functions of hospitality, and when all were together, Catherine L. Kerr, who was the Cleveland chairman of the Christmas card sale by which the Clan raised \$150, presented Jason with that sum to go into the 1946 Tech endowment fund. And there was great rejoicing over this loyal gift.

At this moment the whole party broke into excitement because of the march into the Garden of some 3,454 night students—both boys and girls—

who, after duly presenting themselves to the Gardener and his friends, gave Jason three bags of gold. Edward E. McDonald, president of the Night Student Council, was the able spokesman, and he said:

"The first bag, Jason, contains \$199.33, which we give you for the erection of a shelter pavilion at the end of the walk from the School to Morewood Avenue, so that our students who wait for the cars won't have to stand out when the weather is inclement. The



EDWARD E. McDONALD

second bag holds \$271.51 which is to be added to the \$8,500 given to you a short time ago for the 1946 endowment fund. The third bag holds a smaller sum—\$6.85—money returned to the students by the School as breakage deposits which, added to the sum we recently sent you, makes \$725.65 from that source for the 1946 endowment fund. All this money," continued Mr. McDonald, "belonged to the students—these boys and girls here—but we are happy, so happy, to hand it over to Tech, knowing how hard you are striving to raise this \$4,000,000 in order to get the Corporation's \$8,000,000 in 1946."

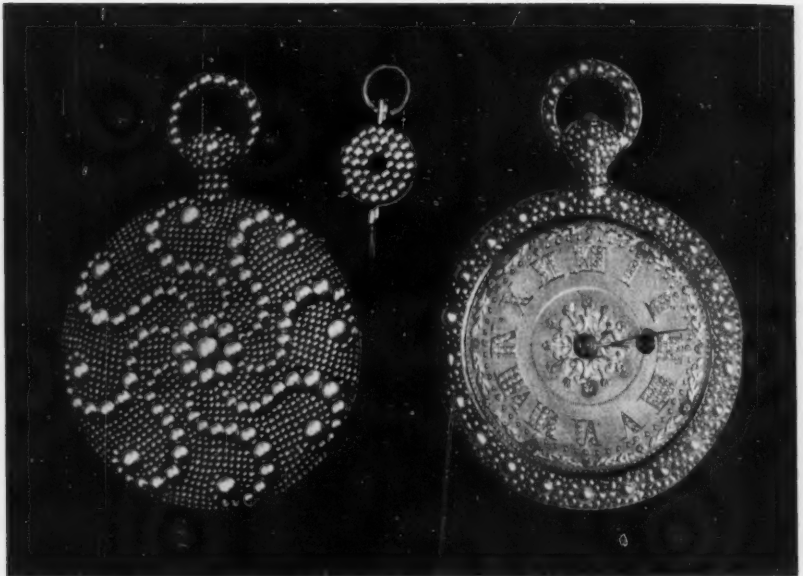
Well, everybody shook hands with the boys and girls and when they had gone home, Jason turned to Penelope, and asked:

"Why are you crying, Penelope?"

And Penelope said, "Why, Jason, this is all so wonderful—the Judges, and Mr. Christy, and those beautiful Cleveland women—and those darling boys and girls, who must need that money for their own necessities, and yet give it so magnificently to the School—"

She put her head down on the ram and dried her tears amidst his golden fleece.

## THE H. J. HEINZ WATCH COLLECTION



STUDED PEARL WATCH BY BAUTTE AND MOYNIER, GENEVA, 1820

THE watch that is bought in the year 1929, with its infinitesimal mechanism and its microscopic ticking, housed in a case whose entire surface can be concealed by a postage stamp, is a far cry from the early watch that first marked the hours in the sixteenth century.

A study of the evolution of the watch from its crude and bulky beginning to its present point of compact efficiency reveals a transition no less interesting than the progressive steps that intervened between the horse-drawn carriage and the automobile.

To penetrate into the history of the watch, it is first necessary to look to its ancestors. Although the actual watch did not appear until after the Middle Ages, time was kept—albeit sometimes very inaccurately—by a variety of instruments. These included the dial, in which the sun counted out the hours

by the angle of its shadow; the water clock, by which the flow or fall of a given quantity of water determined the passing of the night as well as the day; and the hourglass, in which running sand was substituted. From these in time sprang the mechanical clock.

To Peter Henlein or Hele, a noted clockmaker of Nuremberg, who was born in 1480 and died in 1542, is given the undisputed credit of inventing the watch; for it was through his ingenuity in substituting a spring for the ponderous weights of the clock that the watch, or portable clock, was made possible. The first spring, of course, was very simple—merely a straight band about a pillar—and it was some time before the mechanical improvements attained the perfection that was soon lavished upon the ornamentation of the case.

Though a German invented the watch, the watchmaking craft soon obtained



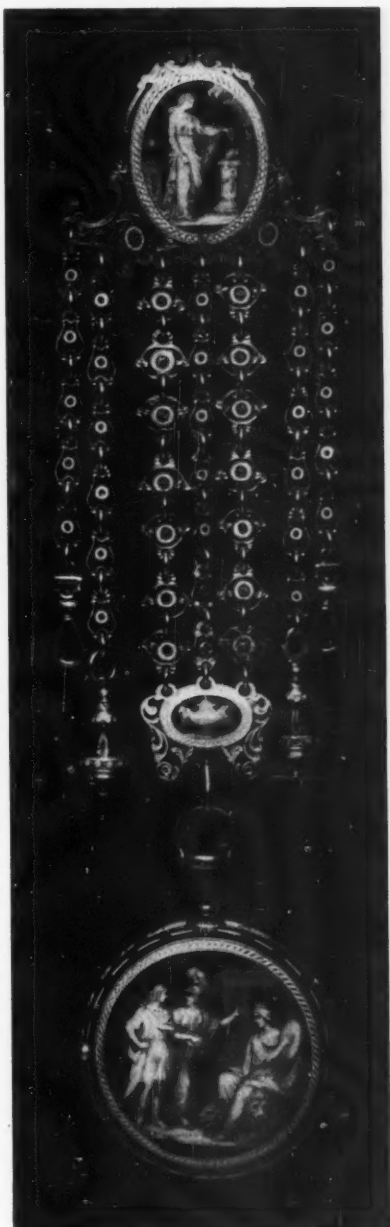
a foothold in France, and by 1600 the manufacture of timepieces was a flourishing industry in that country, with its most important center in the town of Blois on the Loire.

The earliest watches were fitted with only one hand which indicated the hour. This meant that it was necessary to read the minutes by roughly calculating the position of this hand between the points marking the hours. This was all in keeping with slow-moving modes of transportation of those years, but fancy the confusion into which the world would be thrown today if it were necessary to catch the Twentieth Century Limited by such an antiquated timepiece!

Nor was the characteristic circular shape of the present-day watch always standard; for the first types were incased in square metal boxes, with the figures placed on a circle of a different metal fastened to the face. The days of Elizabeth brought the first interest in elaboration and the watch became a real piece of jewelry. Then it was that gold and other precious metals, crystal, tortoise shell, and enamel were lavishly employed in the decoration of the case of the watch, and the most skillful artisans were commissioned to make them. As the watch crystal had not as yet come into general use, many of the watches had double or pair cases for protection.

It was about this time that the melancholy Jacques, sauntering through the Forest of Arden, described his meeting with Touchstone the fool, who "drew a dial from his poke, and, looking on it with lack-lustre eye, says very wisely, 'It is ten o'clock.'"

Then came the period of the Commonwealth and the Protectorate, when the Puritan hatred of display even influenced the watchmaker. Extravagance and beauty gave way to stern simplicity, and the watch—a thing of utility only—was carried concealed in the pocket. This necessity explains the appearance of the fob.



LORD NELSON'S WATCH

Shortly after this period the mechanical skill of the Swiss found its greatest point of excellence in the assembling of the watch, and that supremacy it has never yielded to this modern day.

The Carnegie Museum owns a very fine collection of timepieces, the gift of the late H. J. Heinz, who exercised the same extreme care in the selection of them as he did in choosing his ivories. Mr. Heinz paid unusual attention to the quality of this representative set of watches of all periods and succeeded in bringing together a collection by no means small. It portrays the various stages in the development of the watch from the portable dial to the watch of the present day, and is interesting not only from the artistic but from the mechanical standpoint as well. For many reasons the collection is worthy to be regarded as one of the most important in the United States.

Only a few of the most notable examples can be listed here: the ivory universal portable sundial and compass that bears the date of 1618; two specimens of the "Nuremberg Egg"—the name applied to a flattened oval form of watch, first made in Nuremberg—one in silver and the other in gilt brass of the seventeenth century; a French watch, made by Gregoire at Blois about 1620; a group of English watches of the seventeenth century; several wondrously decorated Louis XV watches, the work of some of the most celebrated Parisian watchmakers; some French and English watches, highly ornamented, of a later period; a gold repeating watch by Peter Mackdonald, once belonging to Admiral, Lord Nelson; and some elaborately jeweled watches set with pearls, diamonds, and other precious jewels, as well as miniatures in enamel, which give an excellent idea of the art of the goldsmiths and jewelers of their times.

Liberty, and liberty alone, gives me all for which existence is greatly valuable: mind, speech, education, law, security, social station, and social claims; kindred, home, country.

—HENRY GILES

#### BOOKS IN THE RUNNING BROOKS

More than forty-five million people—forty-four per cent of the total population of the United States—are without local library service. Ninety-three per cent of those without library privileges live in the country or in small towns. Rural people have shown themselves as eager as city people for reading privileges. The radio, the "Master Farmer" and "Master Homemaker" contests, the 4-H Boys and Girls Clubs, the Boy Scout and Girl Scout movements—all stimulate a desire among rural people for better standards of living, for new ideas in farming and homemaking, as well as for recreational reading. And this means an increased demand for books.

—CARL H. MILAM

#### THE MAKING OF WILLS

In making a will, money left to the Carnegie Institute should be covered by the following phrase:

*I do hereby give and bequeath to the  
CARNEGIE INSTITUTE in the City  
of Pittsburgh, Pennsylvania*

..... DOLLARS

And bequests to the Carnegie Institute of Technology should be phrased like this:

*I do hereby give and bequeath to the  
CARNEGIE INSTITUTE OF  
TECHNOLOGY OF PITTS-  
BURGH, PENNSYLVANIA*

..... DOLLARS

The Carnegie Institute stands in immediate need of a further addition of \$3,000,000 to its endowment funds, that is, \$1,000,000 for Fine Arts, \$1,000,000 for Museum, and \$1,000,000 for the unhampered continuance of the International Exhibition of Paintings.

The Carnegie Institute of Technology stands equally in need of large additions to its endowment funds, and is slowly—all too slowly—building up the \$4,000,000 which it must raise in order to secure \$8,000,000 from the Carnegie Corporation of New York. Let's make our wills accordingly.

## NO TARIFF ON ART

BY HOMER SAINT-GAUDENS

[The proposal to place a tariff duty upon all importations of present-day painting is not popular aside from the advocacy it receives from a few interested persons. When the Carnegie Institute was asked for its opinion on this subject from influential quarters in Washington, Homer Saint-Gaudens, Director of Fine Arts, was chosen to present the policy of the Trustees on the question, and his statement made before the Congressional Committee is reported here as a matter of public interest.]



I appear before you today as the Director of Fine Arts of the Carnegie Institute of Pittsburgh, the museum in this land that concerns itself more largely with contemporary international painting than any

other similar organization.

I appear before you also as the son of an American artist and sculptor, Augustus Saint-Gaudens, who, in the days when artists had a vastly greater struggle for existence than in the year 1929, gave his utmost energy to the cause of preventing a tax being levied on the importation of European paintings; for he felt that to constrict in the United States the free movement of artistic feeling and ideas of the world would be to hobble our emotional selves, which in the last analysis—be it spiritual, or cultural, or religious—is our sole reason for existence.

Today in the United States we are enjoying the greatest period of material prosperity that the world has known. Our artists are sharing with the rest of the community in that prosperity. Not all of them partake, of course; for, as in the other walks of life, the weaker are driven to the wall. These are the invariable, inevitable exceptions to an otherwise fortunate rule.

Art has its most important place among those spiritual rewards that we should reap from our material well-

being. But in order to develop in art as in industry we must have free access to the best of it. If President Baker of the Carnegie Institute of Technology calls the coal experts of all lands to a conference which will teach even such a city as Pittsburgh more about coal, so in our own endeavor we must call the experts of things artistic to our civilization, if we are to know and to advance.

Those who now urge placement of a tax on contemporary art would seem to wish to make more difficult the access to this storehouse of emotional wealth for what they consider the advantage of certain present-day American artists. They say that the influx of art from Europe, where living conditions are so much cheaper than here, reduces the sales of works by American artists. They claim that the public is lured by the art dealers into buying mediocre art from Europe in place of good art from America.

Living conditions in Belgium and in Italy are cheaper than in the United States. But elsewhere in Europe they are as high or higher. Any one who travels will see that today in such lands as England, Spain, Germany, Switzerland, Holland, or Sweden the material things to be purchased cost as much or more than they do here.

As for the public's being lured, the American purchases the pictures he wants and likes, as he purchases the type of automobile he desires. It is not, therefore, any tax on art that is needed to advance the cause of American painting, but in the American painters the astuteness to sense and the skill to produce what the public wants.

We conduct at the Carnegie Institute in Pittsburgh annually an International Exhibition of Oil Paintings. We sell pictures from this exhibition. Roughly, one third of the paintings are American. In the last two years, roughly, one third of the sales were American, and about one third of the amount brought in went to American artists—a fair and equitable division.

Of the European paintings we have sold recently about thirty a year at about \$1,800 apiece, or a total of \$54,000. Let us grant for the sake of argument a fact which I do not believe for a moment: that this \$54,000 would have gone into the pockets of American painters. Their number would have caused this amount to be spread out so thin as to add little to the income of any individual man. Yet at the same time it would have also eliminated the huge public engendered by this Exhibition which gives to American art in general an advertising which no sum like \$54,000 could possibly purchase.

The American painter notes that a socially important English artist has recently painted President Coolidge. So the American artist feels that the Englishman is taking bread and butter out of the mouths of the American painters.

In the first place, the American forgets that since the Englishman is painting in this country, there can be no tax on his art. In the second place, the American forgets that the discussion about the Englishman goes far beyond the reach of the Englishman's brush, and causes other persons to have their portraits painted by American artists in this land.

But the dealer knows. If this Englishman wishes to give an exhibition in New York, he will be provided a free gallery by dealers who, in addition to housing the exhibition, take no commission for the sales, because the painter brings to their rooms a public which will in time purchase pictures by other men.

In a large measure this is equally true for all the American artists.

So, both in its spiritual aspect and in its financial aspect, a duty on contemporary art today would be as pernicious and destructive as a duty on whatever of contemporary literature or contemporary music, or philosophic, or scientific, or religious thought which might come to us from across the seas.

## MOTHER SHIPTON'S PROPHECY

THE lines known as "Mother Shipton's Prophecy" were first published in England in 1485, before the discovery of America, and, of course, before any of the discoveries and inventions mentioned therein.

Carriages without horses shall go,  
And accidents fill the world with woe.

Around the world thoughts shall fly  
In the twinkling of an eye.

Waters shall yet more wonders do,  
Now strange, yet shall be true.

The world upside down shall be,  
And gold be found at root of tree.

Through hills man shall ride,  
And no horse nor ass be at his side.

Under water man shall walk,  
Shall ride, shall sleep, shall talk.

In the air men shall be seen  
In white, in black, in green.

Iron in the water shall float,  
As easy as a wooden boat.

Gold shall be found 'mid stone,  
In a land that's now unknown.

Fire and water shall wonders do,  
England shall at last admit a Jew.

And this world to an end shall come  
In eighteen hundred and eighty-one.

The last two lines show the wisdom of Mr. Carnegie's admonition: "When you prophesy, never give dates."

To live in the temper and spirit of a learner, open-minded, unwarped in judgment, free as far as light permits from delusions, eager to explore and inquire, quick to give up a confused idea and so gain a higher outlook, striving steadily to improve and to grow—these are watchwords of adult education.

—UNIVERSITY OF CALIFORNIA  
EXTENSION COMMITTEE

## CARNEGIE LIBRARY WINS AWARD

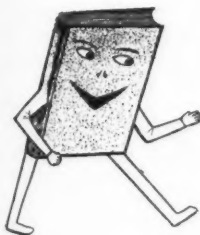
[The Atlantic Bookshelf, which is an offshoot of the Atlantic Monthly, announced in its October number the establishment of a prize of \$25 for the idea submitted each month "best calculated to spread the gospel of greater and more intelligent use of libraries."

The CARNEGIE MAGAZINE takes pride in announcing that amidst a very lively and general competition the Carnegie Library of Pittsburgh has received the first prize to be awarded in this contest for the "amusing and effective Book Man pamphlet," which is here reproduced in full. The story was written by Miss Dorothy Cady, formerly of the Boys and Girls Department of the Carnegie Library. The money will be expended in brightening up the Boys and Girls Room at the central Library.]

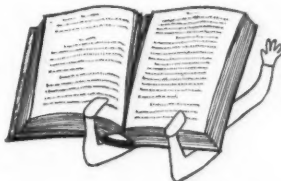
### ADVENTURES OF THE BOOK MAN

#### The Sad Story of a Library Book

ONCE upon a time a book left the library and started on a journey from borrower to borrower. He went gayly along, pleased with his work, and as he went he looked like this.

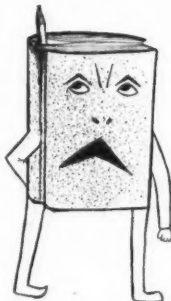


And then some one came along and planted his elbows on the pages. This

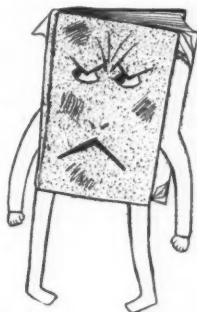


was too much of a strain and the leaves pulled loose.

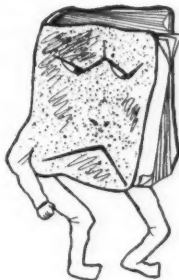
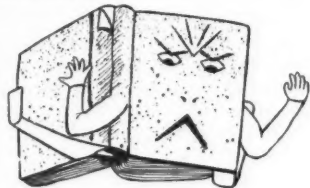
The first person he met in his travels was not used to taking care of his friend, the book, and used a pencil for a bookmark. It made the poor book look like this.



By this time the poor book was beginning to feel that he would never be happy again. The next person he met had turned down the corners of his leaves and now he looked like this.



His next adventure was of a startling nature. He was suddenly turned over face down and rudely spread out flat. His back was completely broken and he looked like this.



And then a very careless little reader forgot him entirely and left him out in the dripping rain, so that he was the saddest, wettest book you ever saw.

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Iron in the water shall float,  
As easy as a wooden boat.

Gold shall be found 'mid stone,  
In a land that's now unknown.

Fire and water shall wonders do,  
England shall at last admit a Jew.

And this world to an end shall come  
In eighteen hundred and eighty-one.

The last two lines show the wisdom of Mr. Carnegie's admonition: "When you prophesy, never give dates."

To live in the temper and spirit of a learner, open-minded, unwarped in judgment, free as far as light permits from delusions, eager to explore and inquire, quick to give up a confused idea and so gain a higher outlook, striving steadily to improve and to grow—these are watchwords of adult education.

—UNIVERSITY OF CALIFORNIA  
EXTENSION COMMITTEE

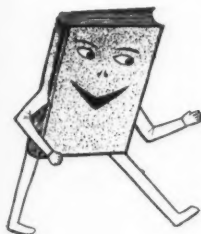


## CARNEGIE LIBRARY WINS AWARD

[The Atlantic Bookshelf, which is an offshoot of the Atlantic Monthly, announced in its October number the establishment of a prize of \$25 for the idea submitted each month "best calculated to spread the gospel of greater and more intelligent use of libraries."

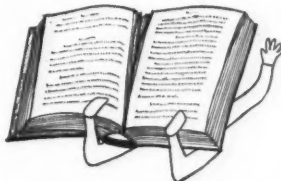
The CARNEGIE MAGAZINE takes pride in announcing that amidst a very lively and general competition the Carnegie Library of Pittsburgh has received the first prize to be awarded in this contest for the "amusing and effective Book Man pamphlet," which is here reproduced in full. The story was written by Miss Dorothy Cady, formerly of the Boys and Girls Department of the Carnegie Library. The money will be expended in brightening up the Boys and Girls Room at the central Library.]

### ADVENTURES OF THE BOOK MAN The Sad Story of a Library Book



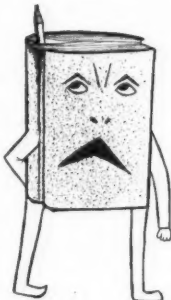
ONCE upon a time a book left the library and started on a journey from borrower to borrower. He went gayly along, pleased with his work, and as he went he looked like this.

And then some one came along and planted his elbows on the pages. This

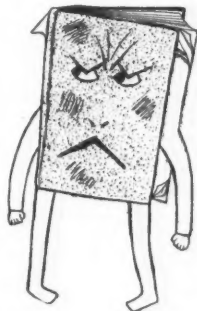


was too much of a strain and the leaves pulled loose.

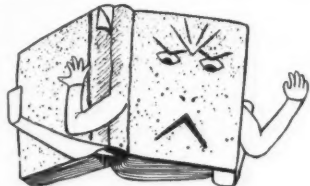
The first person he met in his travels was not used to taking care of his friend, the book, and used a pencil for a bookmark. It made the poor book look like this.



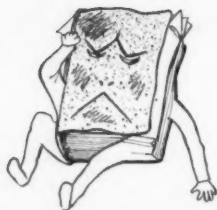
By this time the poor book was beginning to feel that he would never be happy again. The next person he met had turned down the corners of his leaves and now he looked like this.



His next adventure was of a startling nature. He was suddenly turned over face down and rudely spread out flat. His back was completely broken and he looked like this.



And then a very careless little reader forgot him entirely and left him out in the dripping rain, so that he was the saddest, wettest book you ever saw.



Smeared with dirt, warped from the rain, with back broken, leaves loose, and corners torn off, the book went sadly back to the library. Nobody liked him or wanted to see him now because he had not met on his journey friends who cared for him and were kind to him.

ARE YOU A FRIEND TO THE BOOK?

### THESE TROOPING CHILDREN

**I**f you have strolled through the Institute after school hours recently, you have doubtless been struck with the number of eager-eyed boys and girls, armed with pencils and pads, who were swarming the halls.

A little eavesdropping reveals the cause of their concentrated earnestness and unusual interest. "What," asks one little girl of another, "do you see in that picture?" And then follows a comparison of notes as to what the artist sought to portray. Farther on, you are led to listen in on two young boys trying to convince each other as to the most appealing object of study in the Museum. And the boy who has found his greatest interest in the Childs Frick dik-dik group leaves the boy who contends that the pistol collection beats everything else unshaken in his judgment.

Investigation brings forth the fact that they are all busy gathering material for their ventures in the annual Carnegie Institute Prize Essay Contest. This is the eighth of these yearly competitions, under the auspices of the Fine Arts and Museum Departments, and is open to all the children in the eighth

grades of the Public and Parochial Schools in Pittsburgh. Each contestant is asked to describe within five hundred words his favorite object in the Museum and his favorite picture in the galleries.

The educational program of the Institute provides for stated visits during school hours by the eighth-grade pupils at appointed times throughout the year to receive instruction on objects in the Museum and lessons in art appreciation. In this way the children are familiarized with the Institute's treasures and are at home in its halls. Thus when they come to seek inspiration for their essays, they are no strangers to the beautiful and curious things about which they choose to write. Their essays are written at home, at school, or at the Institute, and are entirely subjective, as the honor system is maintained and no resort to reference books is permitted.

The contest opened on February 16 and closed on March 16. Those friends of the Institute who are serving on the jury of award are: Mrs. Taylor Allderice, Mrs. Ernest Amesbury, Mrs. J. Hartley Anderson, Miss Ella Ruth Boyce, Dr. W. E. Carson, Bayard Christy, Mrs. John T. Comes, Miss Elizabeth B. Demarest, Miss H. Marie Dermitt, Mrs. Edmond Esquerré, Sumner B. Ely, Miss Mary Elizabeth Foster, David Glick, Dr. Luba Goldsmith, Miss Elizabeth Heffernan, Roy A. Hunt, Mrs. Roy A. Hunt, Dr. Roswell H. Johnson, Mrs. Percy G. Kammerer, Elmer Kenyon, H. K. Kirk-Patrick, Fred Lissfelt, Mrs. Lawrence Litchfield, Miss Jean M. Lytle, Miss Alice T. McGirr, Dr. Malcolm McLeod, Miss Mary Jane Marshall, Miss Luella P. Meloy, Miss Sarah R. Norris, Miss Alice N. Parker, Miss Dorothy Paulin, Dr. William Porkess, Mrs. Carl G. Schluederberg, Dr. Max Schoen, Edwin Z. Smith, Mrs. Charles H. Spencer, Miss Helen St. Peter, Miss Edna Sutton, Mrs. Isaac Thomas, Mother Ursula, Mrs. T. Carl Whitmer.

The prizes to be given include two

First Prizes of \$25 each, three Second Prizes of \$15 each, three Third Prizes of \$10 each, thirty Fourth Prizes of \$5 each, and seventy-five Fifth Prizes of \$2 each. These awards will be announced publicly in Music Hall at 2:30 on Saturday afternoon, April 6.

## THE MALVINA HOFFMAN EXHIBITION

THE Malvina Hoffman exhibition of sculpture, which was to close on March 5, has been extended through March 31 in response to a widely expressed desire on the part of our citizens.



PORTRAIT OF JOHN KEATS

The exhibition has proved to be one of the most popular ever held in the Institute. The picturesque balcony of the Hall of Sculpture has never presented so attractive an appearance as it does with Miss Hoffman's sculpture displayed in it. The dead white of the Pentelic marble, of which the hall is constructed, is relieved by four large cartoons in color of the Horsemen of the Apocalypse, as well as by the color in many of the sculptured pieces.

Pittsburghers will be pleased to know that one of Miss Hoffman's finest pieces in the exhibition is to remain permanently in this city. It is the "Portrait of John Keats" in marble. This figure has been purchased by the University of Pittsburgh, and will be one of the treasures in the Cathedral of Learning.

The head of the poet, which is beautifully and delicately carved, is emerging from a piece of marble which in its texture and wavy treatment recalls the lines that the poet requested for his epitaph:

Here lies one whose name was writ in water—

Miss Hoffman, while working on the head, had in her possession a copy of Keats' death mask, so that the University will possess at once an accurate likeness of the head of the great poet and a beautiful work of art.

## THE FUNCTION OF THE PUBLIC LIBRARY

The service of the public library begins today, as it has for years past, in the work with children. For them it is the chief gateway to the world of books. Through the wisely directed story-hour, through class and individual instruction in the use of books, through expert and sympathetic advice, it inculcates the habit and love of good reading. It supplements the instruction of the school and college, and serves as a continuation school for all of life. By its intelligent work with children, the public library has the power, ultimately, to lift the thinking of a whole community to higher levels.

Similarly, the public library of today can do much to increase the earning power of the community and of its members. Employers and laboring men alike—the great corporation and the individual artisans in its employ—can all be helped by the library which will select books adapted to the raising of standards of efficiency, and will make them easily available. The economic level as well as the intellectual tone of the community can be deeply affected by the service of the library.

Recent immigrants may be aided in becoming better Americans; the stranger may be made at home; the scholar, the inventor, the poet, the artist can all be helped toward creative work by the public library. It is all things to all men, and its possession in freely available form of the best thought of all times, on all possible subjects, gives it, perhaps, a wider potentiality of human helpfulness than any other agency hitherto conceived.

—CHARLES F. D. BELDEN



#### ABOLISHING THE HUMAN SCRAPHEAP

THE Editor has not always kept step with the American Federation of Labor. There was a time when he crossed swords with its chief official, Samuel Gompers, in a controversy, through the columns of the New York Times, which turned upon the proposition of the Criminal Leadership of Labor. At that time some thirty of the Federation's executives were paying the severe penalties of the law for the high crimes of murder and arson. But since William Green has been its president, its administration has been marked in the main by honest leadership and a substantial aspiration for the progressive advancement of the interests of labor. We say "in the main," because the policy of the Federation in declaring the coal strikes in the Wilkes-Barre and Pittsburgh regions is still destructive of the economic welfare both of labor and of the people at large.

And now comes Mr. Green with an impassioned plea for the abandonment of the fixed policy of railroads and industries whereby men of forty-five years are declared to be ineligible for new employment. Let the best equipped and most expert man in the ranks apply for a job and, when the labor manager hears that he is forty-five or over, he will immediately reject him. It is a stupid and inhuman sentence of death that goes into one half the homes of our labor population. If it were applied a

few times to the executive officers, it would quickly perish through its own hardship. And there is no sound reason for it—absolutely none. The pensions drawn by men who are retired at seventy are based upon the number of years of service, and insurance policies are calculated upon the same theory. Hence, if a man is hired even when he is sixty-nine years old, the cost of retiring him at seventy will be no more proportionately than in the case of the man hired at, say, twenty-five. Employment means bread, and every worker must have bread if our civilization is to stand. America can make no headway in her spiritual growth while she permits this obnoxious scheme to endure. The idea of the human scrapheap is a cruel and arrogant invention of unreasoning minds which conflicts with the very life of the Nation, and Mr. Green should have the support of public opinion everywhere in his insistence on its abandonment.

#### RAIDING THE TREASURY

WE knew it would come! A bill has been introduced into the Pennsylvania Legislature for a change in the State Constitution to permit the appropriation of \$50,000,000 for pensions to Pennsylvania soldiers who served in the World War. Thus, the custom prevailing in unbroken continuity from Julius Caesar's time whereby every returning army raids the treasury of its own country is going to prevail in our own day. With 4,000,000

men enlisted, these pensions will run on for two or three generations and the aggregate cost will probably be greater than our total share of the war cost itself. This is another objection to war, which will strike many citizens as a practical one, and in preparing for the "the next war" the budget should begin with pensions running through the following sixty years for a fighting force of perhaps 6,000,000 men. The glory of defending the flag is not enough; the service must become a life-long charge against the Nation's treasury; and as no politician dares to oppose it, it probably will go through.

#### IS NEW YORK OVERGROWN?

**D**URING a recent conference in the Pennsylvania Station in New York City, one of the officials called attention to a new skyscraper just ready for occupancy across the street, and said:

"That building will bring a fresh population of six thousand souls into this congested area. Very soon we shall not be able to turn around. New York has made a fundamental and fatal error in building so many skyscrapers within such narrow limits. With the existing means of communication all these great groups of clerical forces should be housed in buildings above the Harlem River—as far away as fifty miles from Wall Street—with only the officials located down town."

Too true, but too late. The traffic of New York, on wheel and on foot, has come almost to a standstill, yet the building of more skyscrapers goes on without a stop. A man walking down Fifth Avenue recently counted thirty-two busses, going in the same direction with himself, which he passed in his jaunt from Forty-ninth Street to Thirty-fifth Street. The speed of taxicabs is about two miles an hour. In inclement weather it is impossible for theatre-goers to obtain cabs, and it is now well understood that the only way to catch the late theatre trains is by missing the last act—in other words, allowing a

full hour, or even an hour and a half, to go from the theatre to the station—a sad loss when your tickets have cost from six to twelve dollars apiece. Hotel accommodations are entirely inadequate, and on three recent visits to New York, where arrival occurred at eight o'clock in the morning, a room was assigned to the weary travelers at four o'clock, at five o'clock, and at twelve o'clock midnight, respectively, although previous notice had been sent ahead in each case and acknowledged, and on two of the three visits five hotels had been asked for shelter.

Pittsburgh should take warning from this situation before it is too late. We need more skyscrapers and more hotels here, but it is a mistake, as shown by New York's experience, to erect these structures in our already cramped downtown district. The ease and quickness of communication make the location of such new buildings in the Oakland and East Liberty regions a logical and desirable policy.

In the meantime Pittsburgh men are coming to the conclusion that business conferences and board meetings should, whenever practicable, be shifted from New York to Pittsburgh. The glory of New York and the joy of visiting there have well nigh vanished together.

#### MILITANT FOR PEACE

**T**HE Church Peace Union, founded and endowed with \$2,000,000 by Andrew Carnegie in 1914, represents in its board of trustees the Protestant, Catholic, and Jewish religions, and has for its sole aim the establishment of a sentiment of enduring peace throughout the world. The Union is now organizing a Universal Religious Peace Conference to meet at Geneva in 1930, which will bring together a thousand persons, adherents of all the religions in the world. In speaking of the Kellogg Treaty, the Union says: "It is the declaration that the oldest enemy of organized human life and all of its instruments—the home, the State, the

## THE CARNEGIE MAGAZINE

Church—has been at last declared an outlaw, and from now on will have no standing and no rightful place in the councils of the nations, nor in the tolerance of the world."

### THE NEXT INTERNATIONAL

**H**OMER SAINT-GAUDENS, Director of Fine Arts at the Carnegie Institute, sailed for Europe March 2 on the "Conte Biancamano" on his search for pictures for the Carnegie Institute International Exhibition of Paintings, and he will visit artists in England, France, Spain, Italy, Switzerland, Norway, Sweden, Denmark, Germany, Holland, and Belgium, to select their most representative works.

The Twenty-eighth Carnegie International will open on October 17 and will end December 7. At the close of the show in Pittsburgh the European paintings will go to Baltimore, where they will be exhibited at the Baltimore Museum of Art, and then to St. Louis, where they will be shown at the City Art Museum.

### INSTITUTE LECTURES

#### MUSEUM

MARCH 21—"Animals That Never Were," by Dr. Robert T. Hance. 8:15 in Lecture Hall.

#### SATURDAY SPECIAL LECTURES FOR CHILDREN

MARCH 23—"Birds of the Pittsburgh District," by Jane A. White. 2:15 in Lecture Hall.

MARCH 30—"Some Wild Flowers and Their Habits," by Dr. O. E. Jennings. 2:15 in Lecture Hall.

#### TECH

MARCH 22 and 23—"The Objective of Industrial Education," by Maris M. Proffitt, of the United States Bureau of Education. 7:45 on Friday, 10:15 A. M. on Saturday. Room 104, College of Industries.

APRIL 2, 3, 4, and 5—"The New Quantum Statistics of the Electrons in Metals," by Arnold Sommerfeld, physicist of the University of Munich. 8:30 in Carnegie Union.

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